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ABSTRACTS

Samia KASSAB-CHARFI

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Patrick Chamoiseau et la poétique du « nomadisme circulaire »

Abstract: By advocating a fluid and metamorphic type of creolity, Patrick Chamoiseau has managed to distance himself from any claim to a particular identity. His latest poetics refute more than ever the elegy of origin and the celebration of race. In Glissant's footsteps, he experiments with the notion of "circular nomadism", which becomes a major rite of initiation for many of his characters. That same notion, at the heart of the amorous gravitation by which he unveils the treasures of his *sentimenthèque*, finally leads to an ethic of transformation, a kind of "eco-philosophy" where every exodus becomes an exordium, a new beginning which questions everything

Circular nomadism, departure / mobility, detour, exodus, gravitation, intertextuality, mutation

Jean-Louis CORNILLE

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Géotropisme de Chamoiseau

Abstract: There seems to be a strange parallel between the vegetable kingdom in which Patrick Chamoiseau sets his *Biblrique des derniers gestes* and the way the narrative is being played out. The mangrove, with its entangled roots and stems, constitutes a perfect image of the novel, whose multiple branches are no longer anchored in any reality or in a centralised system, but seem moved by a principle which we could call "bibliotropic", since in *Biblrique* one could easily find traces of Perse, García Márquez, Glissant, Césaire and even of Rabelais. But certain "stems" are more difficult to track within this dense forest of quotations: for example, the strange relationship which exists between Chamoiseau's hero, Balthazar

Bodule-Jules, and Babo, the masterslave in Herman Melville's short story, Benito Cerreno.

Chamoiseau, intertextuality, Melville, slavery, transmission

Lydie MOUDILENO

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Archéologie du cachot

Abstract: This essay examines the relationship between writing, memory and prison, as it is deployed in Patrick Chamoiseau's tenth novel *Un dimanche au cachot* (2007). In this text, the inscription of the writer within the space of a small prison located on a Martinican plantation, serves Chamoiseau's larger project to survey the Caribbean territory in order to unveil memorial traces. As it exhumes the ruins of an old disciplinary prison cell, this archeological move triggers a series of crucial transformations: in *Un dimanche au cachot*, prison writing reclaims a new glissantian "Lieu", while making room for a therapeutic way of dealing with contemporary issues. Ultimately, the novel features the emergence of yet another image of Chamoiseau: that of the educator, who now collaborates with the writer and ultimately plays a key role in deciphering the present.

Adolescence, archeology, educator, Martinique, plantation, prison, writer

Eric HOPPENOT

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Le miel de l'alphabet. L'autobiographie archipélique de Patrick Chamoiseau, renifleur d'existence

Abstract: Our study focuses on one of the autobiographical works of Chamoiseau *Chemin d'école* (1994). This particularly singular literary work breaks away from traditional autobiography: it is no more a question of telling the past in a narcissistic and nostalgic way, but it is about building a writing style open to dialogue. We shall show that the profound originality of this work lies mainly in

a subversion of temporal process, in an enunciative duality and in an asserted exhibition of a poetic relationship with the world and languages. We shall pay particular attention to the way the narrator reveals his discovery of the writing process.

Autobiography, childhood, dialogism, imagination, language, primary school, polyphony, reading, writing

Guillaume PIGEARD DE GURBERT

Lycée Gay-Lussac

La parole et ses impossibles

Abstract: Chamoiseau's literature attempts to articulate three impossibilities: to name what is indescribable, that is the "unhuman"; to tell the story of newly discovered living things; and to describe the original silence from outside. Thus, words are expressed through hiccoughs, traces and through words like "disons" which express inertia or sing the powers of the living and mumble the impotence of being.

Dark, indescribable, opacity, Poetic accusation, print, recitation, unspeakable

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Généalogies de l'errance

Abstract: The city narrative is Chamoiseau's most original contribution to the west Indian worldview. Such writing is based on the poetics of creolity and on the memory of housing, visible in the ancestral hatred of dogs by municipal workers. It also builds up intertextual links which question both Cesairian Negritude and Glissant's poetics. The historical memory of Chamoiseau's characters and the intertextual links in his works transform his writings on townlife into a form of consolidation of a literary tradition which renews the genealogy of wandering life.

Dog and historical memory, Edouard Glissant, intertextuality, life in towns, literary genealogy, poetics of relationship.

Célestin MONGA

Banque mondiale

La condition postmétisse. Humanisme et utopie chez Chamoiseau

Abstract: Patrick Chamoiseau's thought has evolved considerably over the past twenty-five years. Whether it inscribes itself in the registers of utopia or counter-utopia, it has moved away from the linguistics issues of creoleness to acquire a humanistic thickness. It now advocates the advent of a global identity that could be viewed as "post-mestizo". This essay analyzes its invocation of the Tout-Monde and its faith in a universal poetics of relation. It also assesses the empirical basis for his views in a world where nihilism appears to be the only credible virtue.

Counter-utopia, creoleness, "post-mestizo", Tout-Monde, utopia

Alexie TCHEUYAP

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***L'empreinte du renard* de Moussa Konaté et les transformations africaines du polar**

Abstract: Within sub-Saharan Africa, Moussa Konaté is undoubtedly the contemporary writer dedicated to producing the most original crime fiction. In *L'empreinte du renard*, he offers a fundamental subversion of the genre that breaks with conventional thought on crime narratives. Moreover, the subversion of the canon accompanies a subversion of political structures by which the end of the story accompanies the end of the postcolonial state as it is known, and often caricatured: the State of corruption. As a result, such intrigue also becomes that of governmentability.

Crime, detective fiction, enigmas, impossible investigations, Moussa Konaté, occult, State